

CONVERSATIONS

In this city of big stars and big talks, **CONVERSATIONS** is a series of down-to-earth relaxed discussions about art, architecture and culture. Taking place at **CAFE ARCHITETTURA** (just around the corner from Storefront), over dinner or lunch, Conversations is a service to feed your mind.

All events at
CAFE ARCHITETTURA
25 CLEVELAND PLACE, (Spring and Lafayette Street)

due to limited seating,
RESERVATIONS are recommended for all events

212 431 5795

STEVEN HOLL & VITO ACCONCI
May 7, Saturday, 1PM
(11.5, includes lunch, on the garden)

STOREFRONT'S FACADE EFFECTIVELY DISINTEGRATES ART AS AN INSTITUTION, BY CREATING AN ENVIRONMENT OF OBLIQUE EXPERIENCE FOR ALL. WHEN OPEN, A CARIBBEAN SPACE WITHIN A DARK NEW YORK STREET—VENTILATION FOR THE SPOOKY REALITY OF BUILT DANCERS. WHEN CLOSED THE PROJECT KHAMAYES THE

CONTINUAL FORTRESSING OF OUR HOMES AND PARKS, THE ACCELERATION OF VIOLENCE MARKED BY THE NEW ARCHITECTURE OF DEFENSE.

THE RECENT ASPECT OF COLLABORATIVE PROJECTS CONTINUES TO QUESTION THE LEGITIMACY OF DISCIPLINARY DISTINCTIONS. AT THE SAME TIME, AN IDEOLOGICAL UNION OF THE DISCIPLINES MAY ERASE THEIR SPECIFICITY, POTENTIALLY REMOVING THE VALUE OF INTERDISCIPLINARY WORKS THAT CAN ARISE FROM THE PRESENCE OF THEIR UNIQUENESS. INTENDED TO BENEFIT FROM THE JUNCTURE OF DISCIPLINES, COLLABORATION INSTEAD MAY FURTHER THEIR DISTINCTIONS. THE ACTUAL WORK IS, IN EFFECT, NOT SOLELY A RESPONSE TO SPECIFIC CONDITIONS AND ELEMENTS OF THE SITE, BUT AN EMBODIMENT OF A GREATER STRUGGLE BETWEEN THE CHARACTER OF DISCIPLINES.

THE FIRST DISCUSSION SINCE THEIR COLLABORATION ON THE TRANSFORMATION OF STOREFRONT'S FACADE, ARCHITECT **STEVEN HOLL** AND ARTIST **VITO ACCONCI** WILL DISCUSS VARIOUS THOUGHTS THAT TRAVELED DURING THE PROCESS OF THEIR COLLABORATION ON THIS PROJECT, AS WELL AS THEIR RECENT INDEPENDENT PROJECTS.

ANDREA BLUM AND TED KREUGER
May 16, Monday, 7PM
(11.5, includes dinner)

ANDREA BLUM, ARTIST, and **TED KREUGER**, ARCHITECT, WILL PRESENT THEIR UN- REALIZED COLLABORATIVE PROJECT FOR THE PUBLIC ART FUND, AS WELL AS THEIR RECENT INDEPENDENT PROJECTS. INVESTIGATING URBAN STRATEGIES OF SURVEILLANCE AND CONTAINMENT HER PROJECTS, BUILT AND THEORETICAL, INVOLVE CREATING STREET FURNISHINGS AND DENSE LANDSCAPES THAT CAPTURE A CONTEMPORARY SCENARIO OF DEFENSE AND LIBERATION. KREUGER, IN PARTNERSHIP WITH **KEVIN KAPLAN** (A.B. & K. RESEARCH DEVELOPMENT), ARE CURRENTLY DEVELOPING *Artificial Penetration Buildings with Motives*. THEIR WORK IS PUBLISHED IN *Marguerite* (1993) AND *Building Machine* (1987), BOTH PAMPHLET ARCHITECTURE SERIES PUBLISHED BY PRINCETON ARCHITECTURAL PRESS.

LEBBEUS WOODS AND MARK WIGLEY

May 21, Saturday, 1PM
(RAIN DATE: May 22, Sunday, 1PM)

(11.5, includes lunch, on the garden)

IN CONJUNCTION WITH OUR CURRENT EXHIBITION **FreeSpace Projects**, BY **LEBBEUS WOODS**, A CONVERSATION SESSION WILL BE HELD BETWEEN **LEBBEUS WOODS** AND **MARK WIGLEY** TO DISCUSS THE RELATIONSHIP BETWEEN VIOLENCE AND ARCHITECTURE WHICH, UNTIL RECENTLY, HAS BEEN IGNORED BY ARCHITECTS AND CRITICS ALIKE. THE EVENTS, SUCH AS THE RIOTS IN LOS ANGELES, THE SEIGE OF SARAJEVO, AND THE RISING VIOLENCE IN URBAN LIFE GENERALLY HAVE MADE EXAMINATIONS OF THIS RELATIONSHIP INCREASINGLY IMPORTANT. IS ARCHITECTURE AS TRADITIONALLY DEFINED ESSENTIALLY OPTIMISTIC AND CONSTRUCTIVE, OR DOES IT HAVE A MORE SINISTER SIDE, ONE THAT IS ENGAGED IN VIOLENCE, OR EVEN CREATES IT? HOW DO ARCHITECTS BUILD AFTER THE DESTRUCTION CAUSED BY VIOLENCE? WHAT PRINCIPLES HAVE GUIDED THE RECONSTRUCTION OF WAR DAMAGED BUILDINGS AND TOWNS IN THE PAST, AND WHAT NEW ONES MIGHT BE CREATED FOR THE FUTURE? THESE AND OTHER RELATED QUESTIONS WILL BE DISCUSSED WITH **MARK WIGLEY**, AUTHOR OF *THE ARCHITECTURE OF DESTRUCTION: DEBRIS & HAUNT*, AND THE EDITOR OF *VIOLENCE & SPACE: ASSEMBLAGE #20*.

KYONG PARK
(OFFICE OF STRATEGIC ARCHITECTURE)
CORUSIA NATIONAL DEFENSE ENTERTAINMENT SYSTEM (CONDES)
May 23, Monday, 7PM
(11.5, includes dinner)

CORUSIA NATIONAL DEFENSE ENTERTAINMENT SYSTEM (CONDES) IS A PROJECT TO RESEVERVE THE ISLAND'S COASTAL, ABANDONED, 16TH AND 17TH CENTURY OBSERVATION TOWERS, INTO A NETWORK OF ELECTRONIC SCANNING AND PROJECTION DEVICES, TO DELIVER A SATELLITE LINKED, "PAY-PER-EXPERIENCE," ALL SENSORY, DIGITAL RLY-THROUGH OF CORUSIA'S NATURAL BEAUTY TO A WIDE RANGE OF HOME VIEWERS WHO SEEK THE RECREATIVE QUALITY OF A PLEISTOCENE LANDSCAPE TO BALANCE TODAY'S MULTI-NATIONAL INCORPORATED LIFE. THE PURPOSE OF THIS PROJECT IS TO INVENT A "VIRTUAL VACATION," TOURISM WITHOUT TOURISTS, EXPLORATION WITHOUT TRAVEL, AND THE REPARATION OF VISITORS AND SITES, IN THE CONSUMPTION OF NATURE, CULTURE AND HISTORY. THRUSTING "MULTIPLE DEPLOYED INTERACTIVE ENTERTAINMENT PROJECTS" (MULTIPED)—PROUNOUNCED "OFF-ITS-HERITAGE AND ENVIRONMENT TO THE DISTANT, HOSTILE AND URBAN CULTURES, THE TAXATION FROM THE DIGITAL PLEASURE OF CORUSIA WILL UNDERWRITE THE ISLAND'S HISTORIC PIRATE FOR INDEPENDENCE, A TECHNOLOGICAL DIPLOMACY OF ETHNIC STRIFE THROUGH NEGOTIABLE ENTERTAINMENT. PRESENTED AT *Eco-Tec International Forum 93* IN CORUSIA, CONDES IS A SUBSIDIARY PROJECT OF THE *Nuclear Heritage Park (NHP)*, A COLLABORATIVE PROJECT OF **USA** AND **EUROPEAN** BROADCAST NETWORKS TO TRANSFORM MILITARY INSTALLATIONS, WEAPONS AND TECHNOLOGIES, WORLD WIDE, FOR CULTURAL AND ENTERTAINMENT PURPOSES.

EQUIPPED WITH HYBRID MECHANICS OF *LOW-RATE SPATIAL PROJECTIONS* AND *TWO-WAY TELE-SCENARIOS* TO HYPER-CINEMATIZE CORUSIA, FROM ITS PIRATEHOOD STATE TO POST-CONVOLUTION, THE TOWERS WILL BE GUARDED BY MULTI-NATIONAL AND INTERDISCIPLINARY "INSULATORS-OF-RESIDENCE," ARMED WITH THE *TransPar* SERIES FROM *SOLARIS*, A NEW FAMILY OF BUGGED, PORTABLE WIRELESS TOWERS FOR CHRONIC AIRBORNE OR SUBMARINE APPLICATIONS THROUGH THEIR 16-64 MEGABYTES OF ON-BOARD MEMORY. BACKED BY A REMOVABLE 500 MEGABYTE PORTABLE HARD DISK DRIVE WITHIN A HERMETICALLY SEALED ENCLOSURE, EQUIPPED WITH SOUND SENSORS, OF FULL 360 DEGREE COVERAGE, INCORPORATING A SOUND-ANALYSIS FACILITY TO IDENTIFY ENTERTAINMENT-CAPABLE DEVICES FROM NATURE, WHICH CAN THEN BE RELOADED FOR ON-SITE EXAMINATION BY *HERCULEAN SOLARIS* WHO CAREEN, IN THEIR BACK PACKS, TWO VERTICALLY MOUNTED MAINFRAME RUNNING ON A HIGH SPEED INTEGRATED CIRCUIT (CHIP) AUTOMATICALLY PROGRAMMED FOR ANTI-TERRORIST AND ANTI-COMMUNAL RESPONSE.

THE CONCEPT OF **CONDES** IS BASED ON THE SIMILARITY BETWEEN THE CORUSIAN TOWERS WHICH WERE BUILT TO SURVEY AND PROTECT A GEO-POLITICAL ENTITY AGAINST OCEANIC CHARGES, AND **CONDES**, THE AIR DEFENSE OF CONTINENTAL UNITED STATES.

DESIGNED TO IDENTIFY INCOMING BALLISTIC MISSILES ARMED WITH NUCLEAR WARHEADS. OTHER SUBJECTS TO BE EXPLORED DURING THIS DISCUSSION ARE *UNEP AND SAFE ENTERTAINMENT, ECOLOGY OF VIRTUAL REALITY, SPIRITUAL ENLIGHTENMENT THROUGH MILITARY TECHNOLOGIES*, AND THE INAUGURATION OF JOINT CHIEFS OF STAFF OF THE ARMED CULTURE.

HERZOG & DE MEURON

June 4, Saturday, 4 PM

(RAIN DATE: JUNE 5, SUNDAY, 4PM)

(11.5, includes dinner)

A PRESENTATION BY **JACQUES HERZOG**, FOLLOWED BY A PANEL DISCUSSION WITH SPECIAL GUESTS, WILL BE HELD AT CAFE ARCHITETTURA. HERZOG & DE MEURON ARE A MAJOR FORCE IN CONTEMPORARY ARCHITECTURE IN EUROPE. THEY HAVE BUILT MUSEUMS, A UNIVERSITY CAMPUS, A RAILWAY DEPOT AND SIGNAL STATION, COMMERCIAL BUILDINGS AND RESIDENTIAL HOUSING IN FRANCE, SWITZERLAND, AUSTRIA, GERMANY AND ITALY. THE PANEL IS ORGANIZED IN CONJUNCTION WITH TWO EXHIBITIONS OF HERZOG & DE MEURON'S WORK, ORGANIZED BY THE SWISS INSTITUTE AND **PETER BALM**. **"HERZOG & DE MEURON: COMPETITION PROJECTS"** AT THE SWISS INSTITUTE, 35 WEST 67TH STREET, IS A PRESENTATION OF THE ARCHITECTS' ENTRIES FOR FIVE MAJOR COMPETITIONS, COMPRISED OF DRAWINGS, PHOTOGRAPHS AND MODELS AND RUNS FROM MAY 26 THROUGH JULY 2. **"ARCHITECTURE OF HERZOG & DE MEURON, PORTRAITS BY THOMAS RUTY"** TAKES PLACE SIMULTANEOUSLY AT **BLUMHART 99** WOOSTER STREET, AND PRESENTS PHOTOGRAPHIC INTERPRETATIONS OF HERZOG & DE MEURON'S BUILDINGS BY GERMAN ARTIST **THOMAS RUTY**. A RECEPTION FOR THE ARCHITECTS WILL BE HELD ON THURSDAY, JUNE 2, 6-8 PM AT THE SWISS INSTITUTE.

TODD WILLIAMS AND BILLIE TSIN

June 5, Monday, 7PM

(11.5, includes dinner)

A RANG GLIDER FLOATS SILENTLY PAST THE GREAT OPEN PLANE TO THE SEA THAT IS THE CENTER OF THE SALT INSTITUTE. A QUARTER OF A MILE DOWN THE SAME ROAD, TWO JETS FROM MIRAMAR NAVY BASE PERFORM TURBIDIOUS BARREL LOOPS ABOVE THE UNFINISHED COURTYARD OF THE **NEUROSCIENCE INSTITUTE**, A BUILDING WHICH WILL LOOK INLAND OVER ADJACENT PARKING LOTS AND THE ROOFS OF NEARBY RESEARCH BUILDINGS.

THE PROGRAMS ARE SIMILAR. WE HAVE BEEN ASKED TO DESIGN A SCOTTISH MONASTERY. IT IS TO BE A PLACE OF FOCUSED CONTEMPLATION; SUFFICIENTLY LIGNE TO PROVIDE SILENCE IN THIS DECEPTIVELY SEDUCING ENVIRONMENT, YET TRANSPARENT ENOUGH TO ALLOW THE FREE EXPERIENCE OF EMOTIONS AND EXCHANGE OF IDEAS. RATHER THAN A VIEW OUTWARD TO THE INFINITE HORIZON, WE TURN INWARD TO AN INTERIOR LANDSCAPE. HOW DO WE DEFINE A PLACE OF QUIET HERE? HOW DO WE FIND THE QUIET IN OUR OWN CREATIVE LIVES. SOCRATES SAID THAT SOME WORK CAN ONLY BE DONE IN SILENCE. SHOULD ARCHITECTS TALK?

ALLAN AND ELLEN WEXLER

June 13, Monday, 7PM

(11.5, includes dinner)

ALLAN WEXLER, BELIEVING IN THE RESPONSIBILITY OF ARCHITECTS TO MAKE EVERYDAY LIFE SPECIAL, HAS PAID SPECIAL ATTENTION TO ORDINARY HUMAN ACTIVITIES FOR A NEW AND MODEST "FORM FOLLOWS FUNCTION." FOCUSING ON DOMESTIC RITUALS, HE DISMANTS AND RECONSTRUCTS THEIR COMPONENTS, AND CREATES PROJECTS TO MAKE US MORE AWARE OF OUR BIOLOGICAL FUNCTIONS AND OF HOW WE INTERACT WITH OTHERS. **ALLAN AND ELLEN WEXLER** WILL DISCUSS THEIR COLLABORATIVE PROJECTS: THE **VINYL MILFORD HOUSE**—A MASS PRODUCED, VINYL COATED SHEET METAL STORAGE BUILDING, SUBURBAN BACKYARD SURVIVAL KIT, AND AN ANTHROPOLOGICAL INVESTIGATION OF OUR PRESENT LIVES AND HOUSEHOLD OBJECTS (MANUFACTURED BY ARROW INDUSTRIES, COMMISSIONED AND EXHIBITED BY THE KATONAH MUSEUM); **SHAPES OF OTHER ANIMOUS STUFF**, AN INTERACTIVE CHILDREN'S MUSEUM EXHIBITION FOR DELAWARE CHILDREN'S MUSEUM. **ALLAN** WILL ALSO TALK ABOUT HIS **THE PARSONS KITCHEN**, A PERMANENT INSTALLATION COMMISSIONED BY ILLUMINATI AT PARSONS SCHOOL OF DESIGN.

SUPPORT

Individual Contributions

CONTRIBUTORS (\$10 or more)
Dennis Adams, Josh Waller, Bruce Allen, Andrew & Shavitz Architects, Mercedes Bonaville, Eric Brinkley, Rafael Buono, Jorge Sosa Tostin Construction Inc., Camelia Corp., Victor Cassidy, Wen-mei Chen, Sherman Clarke, Harry Cohn, Jeffrey Cui, Ming Fay, Warren Feyer, Mary Gordon, Curtis Goshay Architects, Vasa Guff, Steve Gross, Paul & Pen Goshay, Arden Harlan, Jesse Harris, Tai-Ching Hsieh, Nancy Huh, Bruce Karp, John Kelly, Johannes Knapke, Jane and Kim, Andrea Knox, Brent Kowalski, Michael Krup, Andrea Kna, Frederique Krupke, Juan H. La Marche, Hal Loring, Lucy Lippard, Laurence Lussinger, Chris Neill, J. F. McLaughlin, Jeffrey Miller, Erik Mori, Richard Opus, Don Pharnas, Judy Pao, Alicia Imperiali Pabli & Quindia Pabli, Mel & Louise Roman, Howard Rosenfeld, Dean Salomata, Michael Shuman, Tony Solomon, David H. Shuman, Janet Suberman, Judith E. Stone, Chip Sullivan, Kim Tanco, Robert Williamson, Wind + Design, Jack Tiger & Lily Stekler

DONOR (\$50 or more)
James & Carol Adkins, William Baker, Ashok Bhambhani, Duncan Brown, Victor Cassidy, Ronald J. Cade, Deborah Arts, Karen Fairbanks, Tama Fisher & Virginia Webb, Richard Gladstein, Nicholas Goldstein, Dan Graham, Emma Hansen Architects, James Harris, Andrea Knox, Sheila Kennedy, Craig Knight & Madeline McQuaid, Andrea Knox, Carol Kram, Arnold Le Gendre, Laurence Lussinger, Suzanne McClelland, Lora Madson, Scott Martin, Alyssa Melnick, Elizabeth Merr, Jeffrey P. Miller, James Noll, Davidan Norris, Shyne O'Neil, Aaron Parker, Ben Paul, John Poon, Edgar Lee Rausling, Wallace Rapp, Maria del Rio, Robert & Michael Architects, Andrew Ross, Mark Smith, Nolan Spencer, John Stegmann, Chip Sullivan, Laurence Turner, Karen Van Logen, Laurence Weiner, Gerson Witte, Adrienne Yeat, Zmolkowicz, Inc.

SUSTAINERS (\$100 or more)
1100 Architects, John S. Baker, Gustavo Barba, Jerry Calder, Curtis Craven, Wendy Evans Joseph, Jackie Fennell, Jeffrey Fox & Suzanne Tarn, Paul Friedman, Mary Fritsch, Sherry M. Galbraith, Kristina Jones & Andrew Gargel, Richard Gladstein, Kim Kaplan & Deborah Foreman, Michael Krup Architects, Michael Masfroh & Marion Weitz, Ed McQuinn, Nouwen, OLGAD, Princeton Architectural Press, Max Prosser, Harold Radwin, Lee H. Steinhilb Architects, Harry R. Simon, Michael Sorbin, Don Tappert, Laura Vinograd

SPONSORS (\$250 or more)
Sohi Aramgen Public Art Inc., Gordon Gilbert, Zia Hakeb & Roy Platten, Ene M. Kaba, Laura Kogel & David Sevelly, Louis Mullis, Barbara Poon, Gilbert P. Schaefer, Christopher Scholz, Studio Partnership Architects, Suzanne Tarn

PATRONS (\$500 or more)
Kara Bauman, Richard Haas, Zia Hakeb, Susan Hall, Elyse Kaufman, Phyllis Lambert & Canadian Center for Architecture, Richard Platte

BENEFACTORS
(11,000 or more) David W. Bennett, Ronald Miller & Eleanor Brigham Miller, (\$5,000 or more) Anonymous, (\$10,000 or more) Agnes Gund

ORGANIZATION

STAFF

Kyong Park: Founder/Director
Sally Hall: Assistant
Ain Ka: Graphic Design
Henry Butler: Intern

Steve Noh: Co-Director
Rad Balm: Installation
Howard F. Seligson: Treasurer
Teresa Goss: Intern

BOARD OF DIRECTORS
Barry Calomino, Elizabeth Diller, Dan Graham, David Hammer, Richard Platte, Luis Picco

BOARD OF ADVISORS
Kari Baruch, Peter Cook, Chris Doran, Richard Haas, Tye Ho, Mary Jane Jacob, Nan Jess Plak, James Wiles

BOOK OPENING

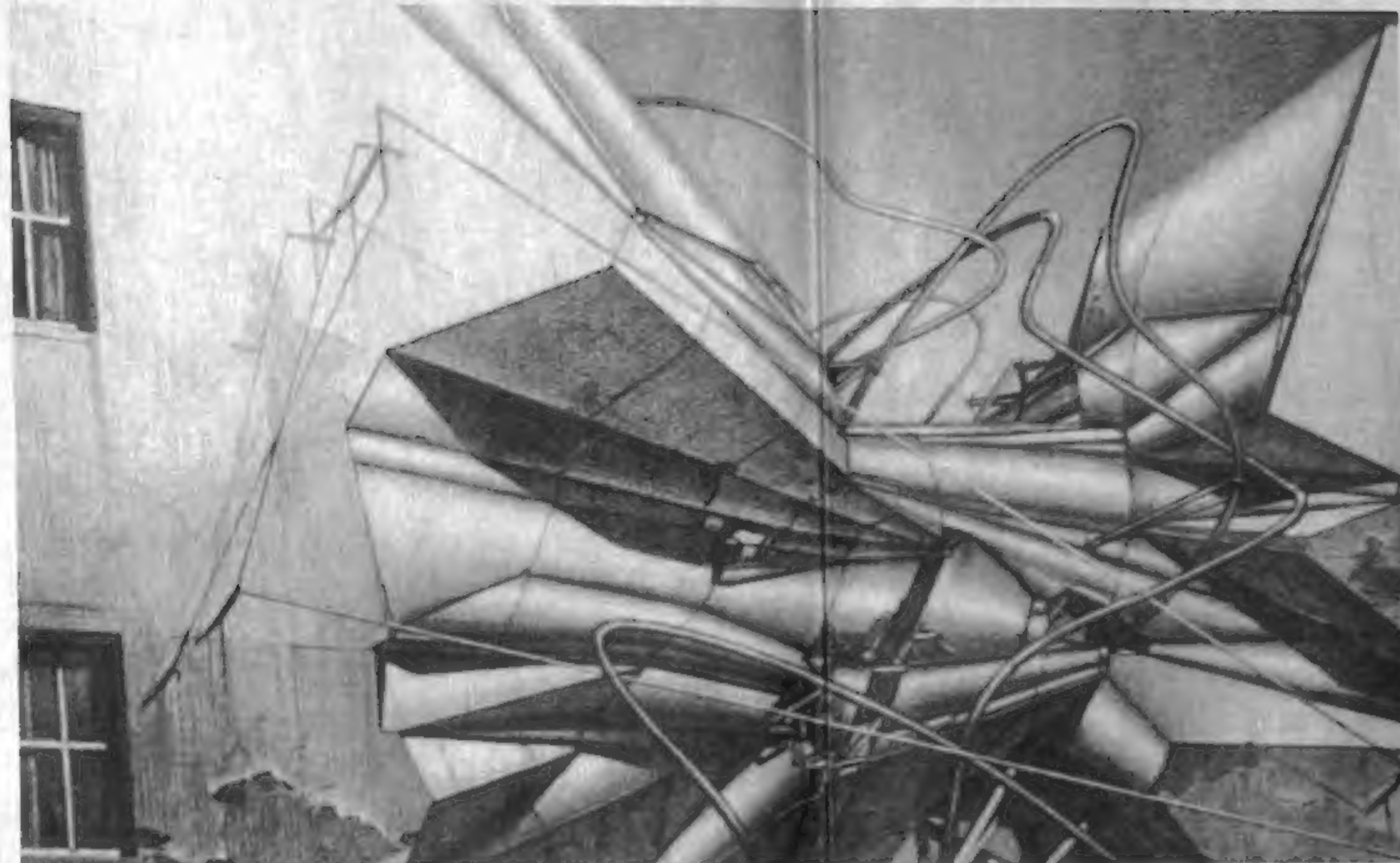
Reception
May 25, Wednesday, 6-8PM



ANNOUNCEMENT

INTERCAMBIO CULTURALES OF EL SALVADOR, A NON-PROFIT CULTURAL EXCHANGE PROJECT AND ARTS CENTER, BASED IN SAN SALVADOR, IS COLLECTING BOOKS FOR THE INTERCAMBIO LIBRARY, A UNIQUE EDUCATIONAL RESOURCE FOR ARTISTS, STUDENTS AND THE GENERAL PUBLIC OPENING IN SAN SALVADOR IN LATE 1994. FRANKLIN FURNACE, STOREFRONT FOR ART & ARCHITECTURE AND NUYORCAN POETS CAFE CALL ON ARTISTS, ARCHITECTS, WRITERS, AND OTHERS TO HELP THIS MUCH NEEDED EFFORT SUCCEED BY DONATING BOOKS AND CATALOGS ON ART, ARCHITECTURE, PHOTOGRAPHY AND DESIGN THAT HAVE A STRONG VISUAL COMPONENT, AS WELL AS BOOKS IN SPANISH OF ALL TYPES FOR ADULTS AND CHILDREN. THE BOOK DRIVE WILL BEGIN WITH AN OPENING AT FRANKLIN FURNACE, 112 FRANKLIN STREET, ON **FRIDAY MAY 13TH FROM 6-8PM**. DONATED BOOKS CAN BE DROPPED OFF AT **STOREFRONT 100 FRANKLIN FURNACE** AS OF **MAY 12**.

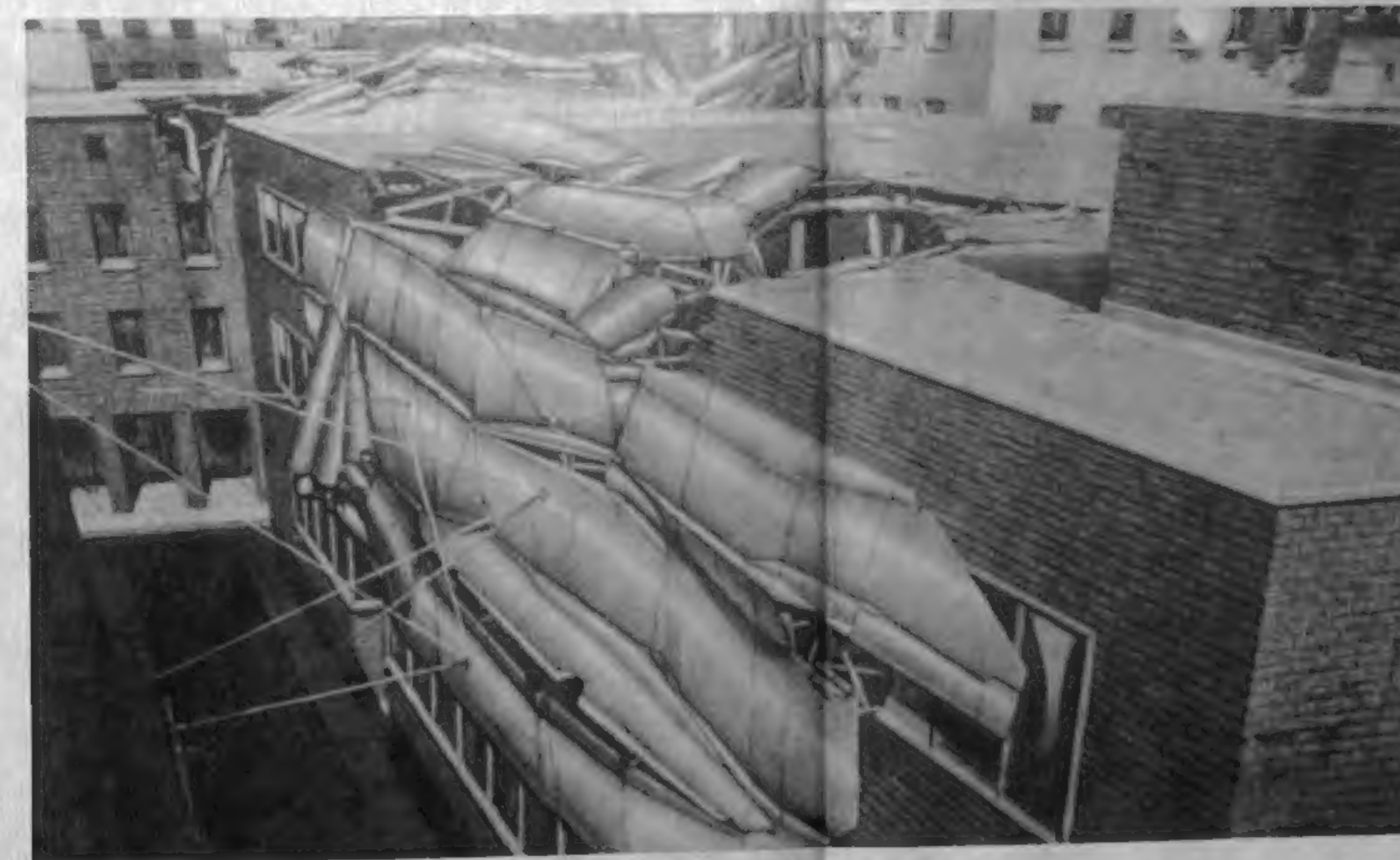
THE INTERCAMBIO PROJECT WAS CREATED IN 1993 TO PROVIDE A BRIDGE BETWEEN THE AMERICAN SALVADORAN ARTISTS & CULTURAL GROUPS, AND THEIR COUNTERPARTS IN THE UNITED STATES. THROUGH ITS PROJECTS, INTERCAMBIO IS WORKING TO DEVELOP NEW CULTURAL LINKS BETWEEN THE AMERICAN WHILE CONTRIBUTING TO THE BUILDING OF A DEMOCRATIC, POST-WAR SOCIETY IN EL SALVADOR. AMONG FUTURE INTERCAMBIO PROJECTS ARE AN ARTIST-IN-RESIDENCE PROGRAM FOR ARTISTS AND ARCHITECTS FROM THE UNITED STATES, TRAVELING EXHIBITIONS OF SALVADORAN AND CENTRAL AMERICAN ART, AND A COLLECTION OF EL SALVADOR'S FANTASTICAL POPULAR ART. FOR FURTHER INFORMATION PLEASE CALL 226-8662.



TS FREESPACE PROJECTS Berlin Free-Zone Zagreb Free-Zone War and Architecture Series Sarajevo Projects May 4-June 11 1994

Gallery Hours: Tue.-Sat. 11-6pm • Opening Reception: May 4, 6-8pm

LEBBEUS WOODS



StoreFront for Art and Architecture's programs are supported by
Graham Foundation for Advanced Studies in the Fine Arts, Bohlen Foundation,
Greenwall Foundation, Jerome Foundation, Lunnan Foundation, LEF Foundation,
Reed Foundation, Andy Warhol Foundation for the Visual Arts Inc., National Endowment
for the Arts, New York state Council on the Arts, and Department of Cultural Affairs

STOREFRONT

ART AND ARCHITECTURE

97 Kenmare Street, New York, NY 10012 U.S.A.

Tel. 212 431 5795 Fax 212 431 5795

STOREFRONT

ART AND ARCHITECTURE

97 Kenmare Street, New York, NY 10012 U.S.A.

LEBBEUS WOODS Freospace Projects

It is good to have an exhibition in New York, after a hiatus of six years, during which time there have been so many developments in my work. It is also good to return to the StoreFront, the site of my last exhibition here of the architectural cycle *Centricity*. That cycle, completed in 1987, concluded ten years of speculation on the possibilities of architecture forming within the workings of time as a continually evolving idea and form. After that project, I turned away from determinism and its promises of unity



altogether. Under the influence of ideas of indeterminacy that seem to have an increasing relevance for contemporary culture, I initiated a number of projects that explored the implications of these ideas for architecture. The present exhibition may therefore be seen as a pendant to the earlier one, though not as a contradiction to it. Any close observer of *Centricity* will find an architecture of indeterminacy already within its embracing folds. While I no longer believe in the possibility of the ordering power of cyclical time, I accept that indeterminacy may itself be nothing more than a stage of understanding leading to a new level of comprehensiveness. Such are the paradoxes that haunt the contemporary world, and form the basis of the *Freospace* Projects.

The following texts are excerpts from *War and Architecture*, written 27 June 1983 (published by Princeton Architectural Press as *Blueprint Architecture* 15, 1993 and published in *Architecture and Urbanism* (A+U), Tokyo, October 1993 issue, as *War and Architecture: Meditations and Principles*).

MANIFESTO

ARCHITECTURE AND WAR ARE NOT INCOMPATIBLE.
ARCHITECTURE IS WAR. WAR IS ARCHITECTURE.

I AM AT WAR WITH MY TIME, WITH HISTORY, WITH ALL AUTHORITY
THAT RESIDES IN FIXED AND FRIGHTENED FORMS.

I AM ONE OF MILLIONS WHO DO NOT FIT IN, WHO HAVE NO HOME,
NO FAMILY, NO DOCTRINE, NO FIRM PLACE TO CALL MY OWN,
NO KNOWN BEGINNING OR END, NO "SACRED AND PRIMITIVE" SITE."

I DECLARE WAR ON ALL DOGS AND FEARFULITIES, ON ALL HISTORIES THAT
WOULD CHAIN ME WITH MY OWN BELIEFS, MY OWN PETIT PEARLS.

I KNOW ONLY MOMENTS, AND LIFETIMES THAT ARE AS MOMENTS,
AND FORMS THAT APPEAR WITH INFINITE STRENGTH,
THEN "MELT INTO AIR."

I AM AN ARCHITECT, A CONSTRUCTOR OF WORLDS,
A SCULPTOR WHO WORKS THE FLESH, THE MELODY,
A RELIQUETTE AGAINST THE ENDLESS DAY.

I CANNOT KNOW YOUR NAME, NOR CAN YOU KNOW MINE.
TOMORROW, WE BEGIN TOGETHER THE CONSTRUCTION OF A CITY.

THIS ARTICLE IS DEDICATED TO THE CITIZENS OF SARAJEVO WHO, AT THIS WRITING, ARE STILL UNDER A VISCIOUS AND PATHOLOGICAL SIEGE THAT BEGAN MORE THAN FOURTEEN MONTHS AGO. IT IS MY HOPE THAT IDEAS WORKED OUT AT A DISTANCE WILL NEVERTHELESS HAVE IMMEDIATELY FOR THEM, AND IN SOME WAY CONTRIBUTE—WHEN THE TIME COMES—to THE REBUILDING OF THEIR CITY AND WAY OF LIFE.

THE TOWERS ARE BURNED NOW IN SARAJEVO. THE STEEL

AND GLASS MONUMENTS TO ENLIGHTENED PROGRESS IN AN AGE OF INDUSTRIAL SOCIETY ARE GOTTEN HULKS, AND WITH THEM THE IDEOLOGIES AND VALUES THEY EMBODIED. SARAJEVO'S SKYSCRAPERS WERE PRIME TARGETS OF GUNNERS IN THE HILLS, TOGETHER WITH MINARETS AND DOME MOSQUES, THE GREAT LIBRARY, THE POST-OFFICE, THE UNIVERSITY BUILDINGS AND ALL OTHERS THAT SYMBOLIZED SARAJEVO AND ITS PROMISE OF HUMAN CIVIL LIFE. ONCE SET AFIRE BY THE INCENDIARY SHELLS, THERE WAS NO WAY TO SAVE THEM. NOT ONLY HAD THE INFRASTRUCTURE WITH WHICH TO DO SO BEEN DESTROYED, BUT ALSO THE DELICATE TISSUE OF REASONS TO DO SO. THE BURNING TOWERS OF SARAJEVO ARE MARKERS AT THE END OF AN AGE OF REASONS, IF NOT OF REASON ITSELF, BEYOND WHICH LIES A DOMAIN OF ALMOST INCOMPREHENSIBLE DARKNESS.

BUT WAR IS NOT CONFINED TO THIS CITY, NOR TO THE CULTURALLY COMPLEX BALKAN PENINSULA FOR WHICH SARAJEVO WAS A SYMBOL OF TOLERANCE AND HOPE, AND IS NOW A SIGNAL OF DESPAIR, AND A WARNING. ARMED CONFLICT, IN ONE GUST OR



In classical terms, architecture is a socially significant synthesis of the old antithesis public/private, art/science, capital/labour. As long as society is dominated by institutions of authority which require a basis external to themselves for their existence (divine right of kings, social contract), monumental, i.e., institutional, hierarchical architecture is required to embody objective knowledge. Subjective knowledge is relevant only within the personal sphere, therefore is embodied in idiosyncratic private works, tolerated publicly as works of art. But when society can no longer define itself as classically deterministic, objective terms, but only in terms of continuously shifting, fluid-dynamical fields of activity, then architecture must forsake the monumental, because there is no hierarchy to valorize anymore, no fixed authority or its body of knowledge external to human experience to codify. In such a society, the classical distinction between art and life disappears. Art and life flow together, inseparable. Architecture then concerns itself with fluid-dynamic structures: tissues, networks, matrices, heterarchies.

war. They are the beginnings of new ways of thinking, living and shaping space, arising from individuality and invention. From them a heterarchical community can be formed, one that precludes the hierarchical basis for organized violence and war.

INJECTIONS

In the spaces voided by destruction, new structures are inserted. Complete in themselves, they do not make an exact fit, but exist as spaces within spaces, making no attempt to reconcile the gaps between what is new and old, between two radically different systems of spatial order and of thought. These gaps can only be filled in time. The new structures contain *freespaces*, the forms of which do not invite occupation with the old paraphernalia of living, the old ways of living and thinking. They are, in fact, difficult to occupy, and require inventiveness in everyday living in order to become habitable. They are not



a society founded on differences between people and things, not similarities. The city of self-responsible people, of individuals—each of whom tells a personal (even private) story—exhibits its unique scars, its transformations in solitude, which are a new kind of history. Increasingly, these will be stories of resourcefulness and invention, more and more distant from conditions created by conformity to social norms.

WHO INHABITS FREESPACES?

People from every social class—whoever has the desire or necessity to transform their everyday patterns of life from the fixed to the fluid, from the deterministic to the existential. For the most part, it will be people who find the old, hierarchical orders too uncomfortable, too oppressive, too unworkable to stay within their dictates of custom or law, and are driven—from within or without—to take their lives more fully into their

VIDUALS, RATHER THAN COMMUNITIES OR SOCIETIES, THAT ARE "THE HIGHEST AND MOST COMPLETE EMBODIMENT OF THE HUMAN." HE SEES RECENT DEVELOPMENTS IN SCIENCE AND TECHNOLOGY AS LIBERATING FACTORS, NOT TO MENTION NEW POLITICAL FREEDOMS. GIVEN THE WAYS IN WHICH IT ALLOWS INFORMATION TO BE ACCESSED THE ELECTRONIC REVOLUTION HAS BROKEN DOWN TRADITIONAL BOUNDARIES BETWEEN GLOBAL, NATIONAL, REGIONAL AND EVEN LOCAL INTERESTS. TRADITIONAL HIERARCHIES, GOVERNMENT OR COMMERCIAL, CAN NO LONGER HANG ONTO THEIR POWER. THIS TOO HELPS US REGAIN OUR SENSE OF "HUMAN-AS-INDIVIDUAL." WE FIND OUR "COMMON, EXALTED BASIS" AS HUMANS THROUGH DIRECT, SENSORY, SENSUAL EXPERIENCE OF SPACES AVAILABLE ONLY IN ARCHITECTURE AND THE CITY.

ONE UNDERSTANDS THAT, FROM 1961 TO 1989 THERE WAS SOMETHING KAFKESQUE ABOUT LIVING IN DIVIDED BERLIN. SO IT'S HARDLY SURPRISING THAT WOODS SHOULD WANT TO

INFORMATION BRINGS. INDEED WOODS'S *FREESPACES* REPRESENT, IN MANY WAYS, THE EXTREMES OF MARTIN PAWLEY'S *PRIVATE FUTURE*, ALL EMBRACING "PODS" DOING FOR ALL THE SENSES WHAT WALKMANS DO FOR THE EARS. WOODS INSISTS THAT NO USES ARE DETERMINED: USES ARE "INVENTED BY THOSE WHO CLAIM *FREESPACE* AS THEIR OWN." HE POSITIVELY EXULTS IN THE "DIFFICULTY OF OCCUPATION" SO "THE FAINT-HEARTED" NEED NOT APPLY. THERE'S AN "ABSENCE OF DISCERNIBLE ORDER" IN WHICH "HIERARCHY IS FRUSTRATED, HET-ERARCHY IS UNAVOIDABLE." BUT SINCE, GIVEN EVEN ZAGREB'S POPULATION, THERE WON'T BE ENOUGH *FREESPACES* TO GO AROUND, SOMEONE WILL HAVE TO DECIDE WHO GETS ONE!

At the Outermost Boundary

Is there a space for the tender hope that things will change for all those who still believe in change? For an optimism that holds back the glance towards



Both social structures exist within the present one: the fixed and the fluid, the hierarchical and heterarchical. The one that works, the one confirmed by experience depends on point of view. For many today the heterarchical offers the best chance to realize the potential of the human. To a religious fundamentalist, the very opposite is true. One difference exists, however—the two points of view are not equivalent or interchangeable. The heterarchical of necessity embraces the hierarchical, but the hierarchical cannot, of necessity, embrace the heterarchical, and will suppress it by any means, including intentional violence and war.

BUILDING ON THE EXISTENTIAL REMANANTS OF WAR

Wherever buildings are broken by the explosion of bombs or artillery shells, by fire or structural collapse, their form must be respected as an integrity embodying a history that must not be denied. In their damaged state they suggest new forms of thought and comprehension, and suggest new conceptions of space: the confirm the potential of the human to integrate itself, to be whole and free outside of any pre-determined, totalizing system. The new spaces of habitation constructed on the existential remnants of war do not celebrate the destruction of an established order, nor do they symbolize or commemorate it. Rather they accept with a certain pride what has been suffered and lost, but also what has been gained. They build upon the shattered form of the old order a new category of order inherent only in present conditions, within which existence feels its strengths, acknowledges its vulnerabilities and failures, faces up to the need to invent itself as though for the first time, thus seizing the means to continuously refresh and revitalize itself. There is an ethical and moral commitment in such an existence, and therefore a basis for community.

PATTERNS OF CHOICE AND INVENTION

The destruction of old cities has shattered their overlaid patterns of spatial and conceptual order. Once the existing patterns have been reduced by violence to a single, degraded pattern, they cannot be restored or replaced in any single step. However, there exists within this degraded layer of urban fabric another, more intimate scale of complexity that can serve as the point of origin for a new urban fabric.

Ragged tears in walls, roofs and floor structures created by explosions and fires are unique and complex forms and figures, unique in their history and meaning. No two are alike, yet they all share a common aspect: they have resulted from the unpredictable effects of forces released in the calculated risks of

pre-designed, pre-determined, predictable and predictive. They assert no control over the thought and behavior of people by conforming to typologies and derivative programs of use, to pre-established ideologies and their plans to predominate in human activities under the name of an enforced unity of meaning and external. Rather they offer a dense matrix of new conditions, as an *architecture for living as fully as possible in the present, for living experientially*. The *freespaces* are, at their inception, useless and meaningless spaces. They become useful, acquire meaning, only as they are inhabited by particular people. Traditional links with centralized authority with deterministic and coercive systems are disrupted. People assume the benefits and burdens of self-organization. Existence continuously begins again, by the reinvention of itself.

THE SCAB

A first layer of construction, shudding an exposed interior space or void, protecting it during its transformation. Scab is an ugly word. It would be comforting to find pleasant metaphors to describe the processes of building on the remnants of war, but they would betray the character of the work to be done, and the reasons for doing it. The natural stages of healing may not be pretty, judged by conventional aesthetic standards, but they are beautiful in the existential sense. As art and life become one, the need to disguise the actual diminishes, until the actual not only appears beautiful, but is. This is not only because whatever exists acquires new meaning and value, but also because whatever exists suffers an actual transformation, because it becomes the subject of the most concentrated human effort. Architecture, the very model of precision and self-exalting intelligence, should not fear its union with what has been the lowest form of human manifestation, the ugly evidence of violence. Architecture must learn to transform the violence, even as the violence knows how to transform the architecture.

THE SCAR

A deep level of construction that fuses the new and the old, reconciling, coalescing them, without compromising either one in the name of a contextual or other form of unity. The scar is a mark of pride, and of honor, both for what has been lost and what has been gained. It cannot be erased, except by the most cosmetic means. It cannot be elevated beyond what it is, a mutant tissue, the precursor of unpredictable regenerations.

Acceptance of the scar is an acceptance of existence. Healing is not an illusory, cosmetic process, but something which—by articulating differences—both deeply divides and joins together. The new forms of knowledge, those which give greatest weight to individual cognition and not to abstractions representing the authority of power external to experience, mandate

own hands. They will be the people of crisis: the crisis of knowledge, the crisis of geography, the crisis of conscience. They are the ones who must perpetually begin again.

WHO OWNS FREESPACE?

Those who make them their own. Those whose lives, day to day, consecrate space with their own densities of meaning. This should not be mistaken for an ethic of "survival of the fittest," but understood as a form of comradeship, or compassion. Those who can conceive or construct space place it freely in the common domain. They, themselves, may occupy space, or leave it to others—their reward is in the making. For those who occupy *freespace*, it is something else—action transforming itself over time. A space that has been abandoned, for whatever reason, reverts to the common domain. There is justice in this, and the reality of an ever-renewable beginning.

WHO PAYS FOR THE CONSTRUCTION OF FREESPACES?

Certainly not the banks, the corporations, the governments, the institutions of culture under whose authority the spaces of human habitation have everywhere been coerced into (for them) a convenient conformity, and reduced to the degradation of violence in the name of false unities and security. Money will not pay for *freespaces*, because it is not available to those who, by necessity, are independent of its sources. The barter system must, in the beginning, suffice. The use of salvage provokes a new ingenuity. The idiosyncratic shaping of new materials, the same. Eventually it may be possible to create a new form of currency: *information*. Exchanged in bytes or bits, it becomes more vulnerable than gold. *Freespaces* are financed from *below*, by those whose knowledge and ingenuity, energy and inventiveness have always fueled the engines of civilization, but who do so now, directly and resolutely, for themselves.

Geoffrey Broadbent

Quoted from *FREE SPIRIT IN ARCHITECTURE*,
ACADEMY EDITIONS 1993

LEBBEUS WOODS HAS BEEN FASCINATED SINCE THE MIDDLE EIGHTIES BY THE WAYS IN WHICH ARCHITECTURE MIGHT CHANGE PEOPLE'S LIVES, OR RATHER, THE THINGS THEY MIGHT DO IF OFFERED SPACES WHICH CHALLENGED THEM TO CHALLENGE THE STATUS QUO. WOODS EXPLORES, WHAT HE CALLS, "HETERARCHY," HIS VISION OF AN URBAN LIFE WHICH FREES INDIVIDUALS OF THE RESTRICTIONS, THE CONVENTIONS IMPOSED ON THEM BY THE COMMUNITY. "FREED FROM SUCH SOCIAL CONSTRAINTS, MIGHT WE BEGIN TO UNDERSTAND JUST WHAT IT IS TO BE HUMAN?" FOR, IN WOODS'S VIEW, IT IS INDI-

SUBVERT THE CONFRONTING POLITICAL FORCES BY BURROWING UNDERGROUND TO FORM A NETWORK OF LINKS FROM EAST TO WEST, WHICH ERUPTED TO THE SURFACE AT THE ALEXANDERPLATZ AND ELSEWHERE AS TOWERS, MUCH LIKE BORDER-GUARDS' TOWERS OVERLOOKING THE WALL, DECONSTRUCTED INTO RUSTING METAL FRAMES AND PLATES. THESE FORMS WERE EARTHBOUND AS WERE WOODS'S *CENTRICITY* MODULES, BUT HIS *AERIAL PIRA* IS BASED ON QUITE OPPOSITE CONDITIONS. INSTEAD OF TROGLODYTES, EMERGING SURREPTITIOUSLY TO THE LIGHT, HIS PARASITIC WOULD BE THE "AERIAL PERFORMERS" OF A FLYING "CIRCUS," FREE IN THE SKIES OVER PARIS. HOUSED IN "KINETIC STRUCTURES," THEY WOULD FORM A WOODSIAN "HETERARCHY" OF "GYPSY EXPERIMENTATORS," EXPERIMENTATORS, THAT IS, IN "EXPERIENCE." WOODS INTENDS THIS LAND OF FREEDOM SLIGHTLY MORE CONSTRAINED FOR ZAGREB AND A UNITED BERLIN (FOR AS THE WALL WAS BREACHED IN 1989, WOODS'S UNDERGROUND BERLIN BECAME REDUNDANT.) SO HE DEVELOPED TWO NEW AND INTRIGUING CONCEPTS, *FREESPACES* WITHIN A "FREE ZONE." WOODS SAW HIS *FREESPACES* AS HARDLY VISIBLE, SNAKING THROUGH EXISTING STRUCTURES, FREE FROM ANY PREDETERMINED PURPOSE OR MEANING.

WOODS WAS HOPING TO SOW THE SEEDS OF AN 'AS YET UNKNOWN CULTURE,' OF HIS FREE INDIVIDUALS JOINED TO OTHERS ONLY BY ELECTRONIC MEANS, IN SPEED-OF-LIGHT INTERACTIONS. THESE SPLENDIDLY EQUIPPED COMPUTER HACKERS WOULD HAVE ACCESS TO ALL THE INFORMATION HITHERTO RESTRICTED BY INSTITUTIONS, GOVERNMENTAL OR COMMERCIAL. SO WOODS'S FREE ZONE WOULD BE AN "ELECTRONICALLY WOVEN NETWORK OF *FREESPACES*" AMOUNTING, SO HE SAYS, TO 'A NEW URBAN PATTERN, A NEW WAY OF LIVING FOUNDED IN THE FREE EXCHANGE OF SELF-KNOWLEDGE AND THE INHABITATION OF AN ENTIRELY HUMAN NATURE.' OF COURSE, AS BERLIN WAS OPENED UP SO IT SEEMED "RIFE FOR DEVELOPMENT." BIG BUSINESS MOVED IN THAT TRIED TO EXERCISE ITS PREDICTABLE CORPORATE STRATEGIES AND THE GOVERNMENT TOO SPONSORED CONSERVATION IN THE HOPE OF MAKING BERLIN A TOURIST TRAP. WOODS'S PURPOSE WAS TO SUBVERT THESE: HIS FREE ZONE WOULD BE DANGEROUS, SUBVERSIVE, A SETTING FOR ANARCHIC EVENTS EMBEDDED IN BUILDINGS AT THE HEART OF THE CITY. GIVEN THEIR DECAYING, CRUMBLING NATURE, THE *FREESPACES* WOULD BE QUITE UNSUITABLE FOR CONVENTIONAL OCCUPATION: "USELESS AND MEANINGLESS." THEY WOULD ENCOURAGE ANARCHIC VIEWS. ANTI-CONTROL OR ANY FORM OF DETERMINISM, ANTI-ANY INSTITUTION, TOLERATED BY THE AUTHORITIES ONLY INsofar AS THEY REMAINED HIDDEN.

WHILST THERE WAS NO CHANCE THAT WOODS'S *BERLIN* WOULD EVER BE BUILT HIS FREE ZONE, *ZAGREB* GOT VERY MUCH NEARER; A *FREESPACE* WAS COMMISSIONED FOR THE ZAGREB MUSEUM. UNLIKE ANY OF THE *BERLIN FREESPACES* IT IS INTENDED TO BE SEEN, VISIBLE AND AGGRESSIVE. AND, OF COURSE, EQUIPPED WITH HIGHLY SOPHISTICATED ELECTRONIC EQUIPMENT SO ONE CAN SIT THERE, COOPED-UP PHYSICALLY, BUT 'FREE' MENTALLY TO TAP THE WORLD'S INFORMATION SOURCES: TO MAKE WHAT USE ONE CAN OF THE POWER SUCH

the abyss? Or, to put it in other words, does Lebbeus Woods allow us in his works to forget, for moments, the terra incognita, the crisis of awareness afflicting modern man, the sad reality of the present, and particularly that of architecture?

Of course, he is not a "deconstructor," and he doesn't use the method of *Deconstruction* either as an excuse for laziness, or as an authorization for an indifferent architectural expression. Not if there is an element of *Deconstruction* in his work, it is not indifference, but rather a criticism of existing architecture. Lebbeus Woods's criticism is shattering. He creates autonomous fields of force with his projects, murderously visionary images: real, frightening, and at the same time liberating. Flashes of light illuminating reality like lightning. In these projects, he throws images of yearning onto the world, dominated by the cold luxury of its architecture, almost laden—the alchemical intention of a visionary. A world made of raw iron, grey-washed, rusted and stained. An aesthetically overwhelming world, comparable to that of a cargo ship's hold, which only comes alive through promotion in the delusion of innovation offering nostalgic language.

To understand architecture as architecture always requires something super-human. Lebbeus Woods, the metaphysical architect at the edge of architecture, accomplishes what is humanly possible, and at the outermost boundary. His "muror images" prescribe the conditions of an inevitable awakening, of a fusion of the ideal and the material, in visions which have become true.

He knows that urgency presents certainty. This could be the reason he began to build his urban constructions on paper. In the same way that light emerges from his mind-madest visions, Lebbeus Woods overcomes the border between dream and reality.

Peter Noever

SPECIAL ACKNOWLEDGEMENT NEEDS TO BE MADE OF FACE DESIGNS (CHRIS OTTERBINE, SEAN TRACY, REUBEN JORSLING, TODD FOUSER) FOR THEIR ROLE IN THE MAKING OF THIS EXHIBITION. UNLIKE THOSE OF MOST ARCHITECTS, THE IDEAS ON WHICH MY WORK IS FOUNDED CALL FOR CREATIVE COLLABORATIONS, SO THAT A *FREESPACE* ARCHITECTURE—AN ARCHITECTURE OF CONTINUOUS INVENTION AND UNPREDICTABLE TRANSFORMATION—CAN BE REALIZED. FACE HAS UNDERSTOOD THIS PERFECTLY, AND THROWN THEMSELVES INTO THE WORK WITHOUT RESERVATION. THEY CONCEIVED, DESIGNED AND CONSTRUCTED THE INSTALLATION. THEIR INTERPRETATION OF THE "HIGHHOUSES," SEEN FOR NOW IN MODEL FORM, IS A SPIRITED AND EXPERIMENTAL INTERPRETATION OF MY DESIGNS. AS FOR THE OTHER MODELS, THEY ARE *PREFACE* PRODUCTIONS, CONSTRUCTED WITH SINGULAR SKILL AND INVENTIVENESS BY CHRIS OTTERBINE. MY WORK WOULD BE THE POORER WITHOUT HIS, AND FACE'S COLLABORATION.

Lebbeus Woods
15 April, 1994